

The Musical World.

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SATURDAY, APRIL 10, 1852.

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JETTY TREFFZ.

THE unexpected arrival of this charming and highly-popular singer will give a novel and unexpected interest to the season of 1852. It was reported that Jetty Treffz, having made a handsome fortune, intended to retire altogether from public life. That the latter part of this intelligence turns out to be untrue, cannot fail to afford the greatest satisfaction to her many English admirers. That the former may be exact will doubtless be the unanimous wish of the same class of individuals, which, without exaggeration, may be said to include the entire body of musical connoisseurs, amateurs, and even professors in the three kingdoms, to say nothing of the principality, the inhabitants whereof have, more than once, listened with rapt ears to the sweet notes of Jetty, as they echoed through the passes, and made the hills echo with a music which was melody, and a reverberation which was harmony.

Jetty Treffz was last in England in 1850, when she formed the prominent attraction of the great concerts at Drury Lane given in the winter by the unrivalled Jullien, who, backed by Jetty Treffz, made such a formidable opposition to the opposition at Her Majesty's Theatre, that in 1851 the Grand National Concerts were but a name—"a matter of memory and magnificence." Subsequently, Jetty Treffz accompanied Jullien as the great star in a very long and unprecedentedly successful *tournee* in the provinces of England, Ireland, and Scotland, not forgetting the principality. Since then Jetty Treffz has been reposing on her laurels in Vienna, her native place, resisting obstinately and pertinaciously (perhaps not unwisely) all solicitations from the lyrical theatres of the Austrian capital, the offer of a lucrative engagement from the Paris *Ope a Comique*, besides a variety of tempting propositions from musical *entrepreneurs* and *impresarii*, (to employ two languages) not only in Austria, Prussia, Hanover, and Saxony, but in the British Isles; from which it would appear that, bent upon repose, she was firm in her resolve to resist all solicitation, no matter how advantageous. The notes of the thrush were hushed; its wings folded; its eyelids closed in balmy and refreshing sleep. So young, however, and so much admired, it was not reasonable to suppose that Jetty could remain for ever silent, and what it was not reasonable to suppose had best not be supposed. We never supposed it, and therefore our announcement of the return of Jetty Treffz to England and to the public, is

made with less surprise, though not with less pleasure, than otherwise it might have been.

We are not yet able to state where Jetty Treffz will make her first appearance; but whether here or whether there matters little. Her reception from her constant friends, the British public, will be equally genuine and enthusiastic, wherever Jetty comes forward with her first appearance.

ERNST IN SWITZERLAND.

(From *La France Musicale*.)

ERNST is receiving in Switzerland at the present moment ovations, which seem to be the echoes of those which welcomed him in Paris during the winter. On arriving at Bâle he played at a concert which had been organised for him in advance. Such was his success, that it was proposed to him by the *entrepreneurs* that he should give another within eight days; but the celebrated violinist had already accepted invitations from St. Gallen and Winterthur, and could not undertake to return in time. At the end of his tour, however, he has consented to give one more concert at Bâle.

From Bâle, Ernst went to Zurich, and the day after his arrival he gave his first concert in the Casino. His success, we are informed by our correspondents, surpassed even the general expectations, although Ernst had been preceded by a colossal reputation. He was immediately engaged to give three concerts in the theatre. The first took place on the 26th of March. All the boxes were taken the previous evening, and the room was so crowded, that many persons were unavoidably refused admittance. What gave to this concert a more than ordinary interest, was the presence of the unfortunate Countess Batthyani, who was desirous of hearing the accomplished *virtuoso* whom Hungary had applauded and fêted in happier times. Since the illustrious lady has inhabited Zurich, she has not been once to the theatre. Ernst played his famous solo on the Hungarian melodies, with that expression of tender poesy which always animates his execution. Tears were seen to flow from the cheeks of the Countess Batthyani, and the following day she was anxious to see and speak with the great artist, who had given her such sweet and profound emotion. This touching interview produced a deep sensation in Zurich and the vicinities.

From Zurich, Ernst was to proceed to St. Gallen, where

all the places had already been engaged for the concert, which was announced for the following Tuesday. From St. Gallen he goes to Winthertheer, and thence again to Zurich, to give his second concert in Easter week. He is also expected at Mulhouse, Berne, and some of the minor towns of Switzerland.

We follow Ernst in his artistic pilgrimage with all the interest of friendship, happy to know that his admirable talent is everywhere judged, appreciated, admired, and applauded, as it was but now in Paris.—MARIE ESCUDIER.

EMILE PRUDENT.

THE arrival of this celebrated modern pianist was recently announced in these columns, with appropriate acclamations. At length we find, upon our advertisement sheet, that Mons. Emile Prudent's first grand concert is fixed for the 29th instant at the Hanover Square Rooms. Since Liszt and Thalberg successively addressed themselves to the appreciation of British connoisseurs as champions of, what is termed romantically, the Romantic School, no great executioner of this special class has appeared, heralded by the same fame from the off shores of the Channel, as M. Emile Prudent, who, as a bravura player, moves in the first water, or waters.

M. Prudent, it will be forgotten, played umquille on one occasion at the Philharmonic Concerts. He played a grave concerto of his own for piano and orchestra, and the next morning set sail for France. The British connoisseurs were, therefore, left in a state of suspense which disenabled them from pronouncing a decided opinion as to M. Prudent's merits. They, therefore, suspended their opinion. On the 29th, however, it will be time for them to cut it down from the rope of uncertainty, and declare it boldly in the face of the entire isles.

M. Prudent has wisely determined on having a full orchestra for his concert, and has wisely intrusted the choice and engagement of the artist-executants, as the director of the Musical Union terms them (Ella), to Mr. Jarrett, who will serve him well. M. Prudent, thus fortified, will play several of his latest compositions, in which the orchestra is seriously concerned. He will also, unfortified by the orchestra, play several of his latest compositions, in which the orchestra is not concerned. Of the former, we have been favoured with a special hearing of two—single movements in F major and in A major, the form of which, in either case and both, is quite new, and the passages quite new. For these we anticipate, not to speak of the others, which we have not heard, a success apart. As well as we could judge from one hearing, whatever has been said by good judges in their behoof, has been said truly and sagaciously.

At present we shall say no more; but wish M. Prudent all the success he deserves, in anticipation of his success on the 29th instant, which, we trust, may be equally brilliant and well-merited.

MADemoisELLE CLAUS.

ALL Paris has been in late raptures with Mademoiselle Clauss. From what we have heard, as well as from what we have read, we are inclined to believe that this young pianist, who promises so much, and whose admirers predict rapturously unprecedented results, would appear, to use a homely phrase, as it were, a Filch in petticoats. If Mademoiselle Clauss be a Filch in petticoats, then is Mademoiselle Clauss neither more nor less than a pianist *hors ligne* (beyond the line). From what we have heard and from what we have read, we have no doubt at all of the matter; and confidently announce Mademoiselle Clauss, whose present arrival in London is confidently announced, a Madame Pleyel *en herbe* (Madame Pleyel in herb).

Mademoiselle Clauss, as we are told, and on good authority, plays every school of music with equal facility and address, from the fugues of Handel and Bach, the sonatas of Mozart and Beethoven, the concertos of Weber and Mendelssohn, down even to the fantasias of Liszt and Thalberg. At some concerts she has recently given at Paris with the most brilliant success she has proved it beyond controversy. At the *soirées* of M. Ferdinand Hiller, those brilliant *réunions* where all artistic France assembled on Fridays, she has proved it beyond controversy. Elsewhere, not to specify, she has proved it beyond controversy; and, from all we can gather, she will prove it beyond controversy, in a short time hence, at Exeter Hall, at Hanover Square, and Willis's Rooms. The eager Ella has already secured her for the Musical Union. The untired Beale also for the New Philharmonic. The fiery Sainton for the New Quartet Association; and, there can be small doubt, the judicious Anderson for the Old Philharmonic.

With this brilliant prospect before her, we take our leave of Mademoiselle Clauss for the nonce, trusting it may be realised to the full.

M. ALEXANDRE BILLET'S CLASSICAL CONCERTS.

THE fourth concert of the untired and untiring Russian came off on Tuesday, the 20th ultimo, and attracted a numerous audience. As usual, M. Alexandre Billet gave his visitors an excellent and well-varied programme, as will be seen by the following scheme:—

PART FIRST.

Sonata, in B minor	...	Haydn
Lieder ohne Worte (Songs without Words)	...	Mendelssohn
B minor, f	Nos. 5 and 6, 5th	
D major, f	book.	
E flat, No. 6,	7th book.	
E major, f	Nos. 6 and 4, 6th	
C major, f	book.	
Sonata, F major, Op. 10...	...	E. Silas.

PART SECOND.

Sonata, C major, Op. 38. Clementi.
 Allegro Appassionato, F sharp minor . . . E. J. Loder.
 Selection of Studies.

B flat (Repos d'Amour) . . . Henselt.
 C sharp minor Chopin.
 E major (Pezzo di bravura) . . . Potter.
 G minor W. S. Bennett.
 G major Moscheles.

M. Billet was in great force, and played with his accustomed talent, and was honoured, as usual, with loud and continuous applause.

The fifth concert has been postponed until next Tuesday, in consequence of an accident which M. Billet has received to his hand. The sixth will take place on the day originally announced, shortly after which M. Billet intends giving a grand concert in the large room of St. Martin's Hall, in which he will be assisted by the first vocal and instrumental talent.

HERR JANSAS'S SOIREE MUSICALE.

THIS was a most excellent entertainment, the first of a series, which promises well for those that are to follow. Who is Herr Jansa, and in what high repute he stands, and has long stood, at Vienna, and in Germany Proper, has already been set forth in these columns. His high taste for art, his profound knowledge of the great masters, and his admirable talent as an executant, are all sufficiently well known. On these counts nothing remains to be added; we shall therefore add nothing.

The following sterling programme, after our preamble, will not lead to astonishment, since Herr Jansa's antecedents have proclaimed his taste far and wide:—

PART FIRST.

Quartet, No. 76, two Violins, Viola, and
 Violoncello, Herren Jansa, Kreutzer,
 Goffie, and Lutgen Haydn.

Lied, Herr Reichart.
 Sonata, Op., 47, Pianoforte and Violin,
 Mr. Aguilar and Herr Jansa Beethoven.

PART SECOND.

Lied, Herr Reichart.
 Quartet, No. 10, two Violins, Viola, and
 Violoncello, Herren Jansa, Kreutzer,
 Goffie, and Lutgen Beethoven.

The quartet of Haydn, and that of Beethoven (the famous E flat, precursor of the F minor, and the posthumous), were admirably executed by Herr Jansa and his three associates, all performers of excellent talent. Perhaps, however, the grand feature of the evening, and the most perfect piece of execution, was the Kreutzer sonata, the most difficult and splendid of the set which Beethoven composed for the violin and piano. Both parts demand first-rate executants, and first-rate executants Herr Jansa and Mr. Aguilar proved themselves triumphantly. It was a vigorous and masterly performance, and elicited rapturous applause from an audience which completely overflowed the precincts of the new Beethoven Rooms.

The vocal music which varied the programme was Schubert's "Liebesbolschaft," and Resedehen's "Die Thräne," sung by Herr Reichart with exquisite and true German taste, so exquisite and true German, indeed, that though the audience were neither exquisite nor true German, but honest

British, eager to appreciate and applaud, they not only appreciated and applauded, but encored unanimously, and in a manner not to be resisted by Herr Reichart, who did not resist, but complied without a murmur.

The concert was creditable to all concerned, and went off with spirit from first to last.

The next concert is announced to take place on Monday, the 26th.

SACRED HARMONIC SOCIETY.

THE performance of the *Creation*, at Exeter Hall (yesterday sennight), for the first appearance of Madame Clara Novello and Herr Formes, drew one of the most crowded audiences of the season. The number of the extra seats was increased, and there was scarcely standing room in any part of the building shortly after the commencement of the oratorio. We need not expatiate on the merits and peculiarities of Madame Novello as a singer of sacred music. It is enough to say, that her voice retains its freshness, and is still distinguished for that clear ringing quality in the higher notes, which has always been its prominent characteristic, and has placed it among the most beautiful sopranos of the day. Her two great airs, "With verdure clad," and "On mighty pens," were both admirably sung; and, apart from certain trifling ornaments and unnecessary changes (less reprehensible, however, in the *Creation*, a light operatic oratorio, than in the *Messiah*), her execution of the recitatives was irreproachable. Herr Formes has returned in finer voice than ever; and in the air, "Rolling in foaming billows," his lower notes rivalled in depth and sonority the pedal pipes of an organ. Herr Formes continues to chasten down his style, and has made further advances towards a correct pronunciation of the English language. He is an immense favourite with the public, upon whom his voice, probably unequalled for richness and equality of tone among contemporary basses, never fails to make an impression. Mr. Sims Reeves is always excellent in the *Creation*, and perhaps no tenor of the present time combines those attributes of voice, execution, and style, essential to the appropriate delivery of sacred music in the same degree. The air, "In native worth," was, as usual, sung with the utmost effect, and made a profound sensation. In the third part of the oratorio the bass music, consisting chiefly of duets and recitatives, was intrusted to the competent charge of Mr. Weiss. The choruses of the *Creation* invariably go well at Exeter Hall, which—since they are not only straightforward, easy, and exempt from intricacy, but as familiar as household words to every chorister—is not surprising. "The heavens are telling," and one or two others of the same stamp, brilliant, flowing, and "ad captandum," produced the accustomed effect. The ordinary restrictions against applause and other noisy manifestations of content, are almost inefficacious during the performance of the *Creation*, which, containing so many airs, &c., particularly adapted to attract the popular ear, cannot, with strict severity, be included among those grave and sublime inspirations that have raised the oratorio to the highest place in the category of musical composition.

The *Messiah* was repeated on Wednesday, according to the annual custom in Passion week. The singers were Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes.

MUSIC AT MANCHESTER.

(From our own Correspondent.)

MR. J. T. HARRIS'S CLASSICAL CHAMBER CONCERTS.

Programme.

Grand Trio (Pianoforte, Violin, and Violoncello), in A Minor, Op. 24, *Henselt*. Solo (Violin), "La Melancolie," Pastorale, Op. 1, *Fr. Prume*. Grand Duo (Pianoforte and Violoncello), *F. Chopin*, Op. 12, et *A. Franchomme*. Trio (Pianoforte, Violin, and Violoncello), in F, Op. 124, *Spohr*. Selection (Pianoforte), "Mi manca la voce," *Thalberg*; "Der Liebesgedanke," *J. T. Harris*. Grand Trio (Pianoforte, Violin, and Violoncello), in E Flat, No. 2, Op. 70, *Beethoven*.

The second of this series of concerts came off at the Athenæum Library Hall, on Thursday the 1st instant, when we were glad to see a much fuller attendance than at the first concert. The selection was again a good one, again equal in quality to Charles Hallé's, although by no means slavishly copying his, for we had plenty of novelty in the above programme, only one piece, *Beethoven's* Trio, having ever been given at Hallé's concerts. In performance of course it is awkward for a young and rising professor like Mr. Harris to be placed in comparison with a player of the ripened talent and genius of Charles Hallé; it is no slight praise to say that Mr. Harris acquitted himself well in the arduous task of following immediately so great a player in the same school. The other artists are the same that Hallé had, and it doubtless contributes much to Mr. Harris's success, that he can secure such co-executants as Baetens for the violin, and Lidel for the violoncello. We were much pleased with *Henselt's* Trio; it appeared to us on a first hearing to be a very clever composition, abounding in elegant and characteristic *motivi*, well adapted for each movement, the allegro opening, the andante, the scherzo, or the finale (allegro again), and it was delightfully played. Mr. Baetens then gave great satisfaction by the quiet unobtrusive style in which he played *Prume's* Pastorale, "La Melancolie," as solo on the violin (accompanied by Mr. Harris on the pianoforte); his performance was beautifully neat and finished; his adagio or cantabile, his double stopping, and his facile bowing in the tremolo, were equally praiseworthy, and he was loudly applauded. Next we had the other two in a duet for violoncello and pianoforte, a souvenir from *Robert le Diable*, opening with some of *Chopin's* thunder-and-lightning style, in the pianoforte part, and we presume the other must be the addition of Mons. A. Franchomme. (Who is he?) The duet was a showy display for Harris and Lidel, but neither the subject nor the composition were much to our taste. The second part opened with a trio of *Spohr's*, not a regular built work of four or five movements, but merely an andante with variations, of no very great pretensions, but pleasing withal, and an agreeable variety to the more classic compositions. Mr. Harris then gave us a much more moderate display (in length of time taken), on the pianoforte, *solus*, than at the first concert, and pleased us quite as well by it, whilst he showed his skill quite as much to the satisfaction of his audience, as though he had played for an hour. *Thalberg's* "Mi manca la voce," and a composition in MS, apparently of Mr. Harris's own, with a German title (an affectation by the way that might have been omitted), hight "Der Liebesgedanke." It appeared somewhat of the *Thalberg* school, a subject being carried on partly by both hands in the middle of the instrument, whilst both are running from one end to the other in brilliant arpeggios; this last movement was repeated by Mr. Harris on being recalled. The great treat of the night to us, was reserved for the last, *Beethoven's* lovely trio in E flat, Op. 70, No 2. Although we had so very recently heard it by *Molique*, Hallé, and Lidel, we were none the less delighted to hear it again, with its piquant allegretto, and the no less charming fourth movement allegretto *ma non troppo*, which always so vividly recalls *Ernst's* manner of biting out its exciting *sujet* on his violin, to say nothing of the full and grand allegro finale. If Mr. Harris has any respect for our good opinion, he will not fail to give us at each of his remaining concerts at least one of these master works of the master mind, and we can assure him he deserves even greater success than he has met with, for his praiseworthy endeavours to make them more generally known.

The audience at Mr. Harris's concerts is another circle altogether to the frequenters of Charles Hallé's, to many of whom *Beethoven's* great chamber compositions must be wholly new. Hallé's audience consisted chiefly of his own countrymen and their families, the resident Germans in Manchester (who, it need hardly be said, are of a highly respectable class). Harris's audience are, on the contrary, chiefly English, many, the families of his pupils, and most of them attending the church of St. John the Evangelist, Broughton, at which he, Mr. Harris, is the organist, and residents of that pleasant suburb of our busy city. The next concert we see is announced for the 15th instant. We are exceedingly interested in your very graphic report of the opening campaign at "both their houses," Her Majesty's Theatre, and the Royal Italian Opera, which no doubt will be faithfully and cleverly continued through the season.

MR. ALCROFT'S CONCERT.

JULIEN invented the Monster Concert, and Mr. Alcroft fixed it. Yearly Mr. Alcroft comes forward, generally about Easter time, with a huge programme, a host of artists, and many celebrities. His "Grand Musical Festival," as Mr. Alcroft this year styles his concert, was not a whit behind any of its predecessors in point of magnitude or interest. The artists engaged for Monday's concert were, among the vocalists, Miss Louisa Pyne, Miss Poole, Miss Messent, Miss Lowe, Miss Emma Phillips, Made. Evelina Garcia, the Misses M'Alpine, Miss Alleyne, Mrs. Sims Reeves, Mademoiselle Favanti, Mme. F. Lablache, Miss Dolby, Messrs. Swift, Brandt, Wrighton, H. Phillips, H. Drayton, Durand, Leffler, F. Lablache and Sims Reeves. The instrumental force counted Miss Arabella Goddard, Sivori, Bottesini, Demunck, George Case, Richardson, Sommer, the Distin Family, and the Hungarian Band. The conductors were Frank Mori and Herr Anschuetz, and Mr. Thirlwall acted as leader. Capelmeister Kalozdy directed the Hungarian troop.

So much for the general features, or outward seeming of the Grand Musical Festival of Monday. With respect to the details, it will be enough if we set down what attracted most attention and what pleased ourselves most.

The programme was entirely miscellaneous. The band opened with the overture to *Oberon* tolerably well performed. Our first emphatic mark in the list of pieces we find before a ballad by Schimon, called "The Broken Heart," given with deep and unaffected pathos by Mrs. Sims Reeves. This was loudly applauded, and would have elicited an encore, but that Mr. Alcroft had issued a notice soliciting the audience to abstain from encores, on account of the length of the programme, as the concert had to be brought to a termination by half-past eleven. Very proper of Mr. Alcroft. Encores are the nuisance of a concert, and late hours just as bad. Mr. Alcroft's solicitation was respected throughout the evening, the audience, in two instances only, having broken down the barriers of their determination; namely in the case of the Hungarian Band's performance of a selection from the *Huguenots*, and Sims Reeves' "All is lost now." Miss Louisa Pyne was as effective as ever. Arabella Goddard executed *Thalberg's* *Masaniello* fantasia with surpassing brilliancy, and was received by the whole audience with such rapturous cheers that an encore was inevitable but for the aforementioned prohibition. Miss Dolby's aria from *Romeo and Julietta*, "Gran Dio," was charmingly sung and loudly applauded. Looking over our programme we find two strong marks to the performance of the Hungarian Musical Company, and to Donizetti's duet, "Un tenero core," by Mr. and Mrs. Sims Reeves. The first was encored and deservedly so, being an inimitable performance, and the last was received with immense favour. Miss Alleyne next appears with a strong star prefixed to her name. This talented young lady sang Dr. Arne's air "Oh bid your faithful Ariel fly," most admirably, and delighted every connoisseur and amateur present. Before Mademoiselle Favanti's name we see no mark. This well-known lady sang "Una Voce," and displayed a good deal of talent, and some very fine notes. More we cannot say. The Distins played a selection from *Rossini's* *Stabat Mater*

very finely; and Mr. Sims Reeves introduced a new song by Frank Mori, called, "Oh, thou art loved by me," the first time of performance, which he sang with delightful feeling and taste, and in which he produced a profound sensation. Of course the performances of Sivori and Bottesini were received with tremendous applause, more especially the performance of the latter; nor did Richardson, the admirable flautist, fail in obtaining the suffrages of the audience which he always wins with his pipe. The concert wound up with the Wedding March from the *Midsummer Night's Dream*. The hall was crowded in every part.

Original Correspondence.

SINGERS AT A DISCOUNT.

(To the Editor of the Musical World.)

MR. EDITOR,—Will you do an old and constant reader the favour to insert the following letter in your intelligent, useful, and widely circulated paper?

Sir, yours obediently,
A SUBSCRIBER.

(To the Directors of the Old Philharmonic Society.)

GENTLEMEN,—Will you permit to one of your old Subscribers, a remark which is at once as much calculated for the good of the Society as its Subscribers.

How is it that while the instrumental portion of your concerts is so well arranged, the vocal part does not always partake of the same advantage, and we are deprived of those magnificent voices that we listen to with as much delight as astonishment in private circles?

I was present some evenings ago at a private *soirée musicale*, and we had occasion several times to applaud foreign artists of great talent, but the one who produced the greatest sensation, was a lady, whose name I do not at present recollect; all I remember is, she was a Spanish lady, whose magnificent and rare contralto and soprano voice, caused simultaneously the remark from several of your subscribers, who happened like myself to be present, "How is it that such talents have escaped our Directors?"—Perhaps they have had no opportunity of hearing them, as otherwise the means of rendering the Society perfect being so easily attainable, surely they would not have failed to take advantage of them.

Whatever is the reason, the above observations may be of some service to you at a time when a younger rival has shown itself so ready to step forward, and seize every advantage which the seeming contempt of progress in its elder has left open to it. With this,

I remain, Gentlemen,
Your obedient servant,
A SUBSCRIBER.

London, April 5th, 1852.

DISCOVERY OF DAGUERREOTYPES.

(To the Editor of the Musical World.)

SIR,—Considerable publicity having been given in many of the London and Provincial journals to a paragraph setting forth the discovery of a mode of enamelling Daguerreotypes by a gentleman in America, and extolling its advantages, I take the liberty, as the originator of that process, to ask your permission to correct the impression with those of your readers who may have seen the statement in question. In the month of April of last year, I first announced the realization of that security to the silver plates used in the Daguerreotype, the want of which had become so apparent, owing to the portraits being disfigured and defaced by action of the air or casual accident. Since that time this process has been constantly applied to portraits taken at each of my establishments, and its present perfection proves it in the highest degree successful. I may add that besides the transparency and hardness of enamel, and consequent permanence of the picture being insured,

the colorist is enabled to produce artistic effects, altogether unattainable by any other means. I am, Sir, your most obedient servant, RICHARD BEARD, 85, King William-street, City, London, April, 1852.

RECEPTION OF ENGLISH ARTISTS ON THE CONTINENT.

(From a Contributor.)

YOUR subscribers may have read on several occasions in your Foreign Intelligence, the names of those English artists who have paid visits to the musical cities on the Continent. Among them latterly has been Mr. John Thomas, one of the professors of the harp at the Royal Academy of Music; as it may interest your readers to know that English talent is appreciated abroad, as well as foreign talent at home, subjoined is a letter from a correspondent relative to the reception of Mr. Thomas in his artistic capacity.

During Mr. John Thomas's stay in Vienna, he received very great kindness from the Earl of Westmoreland; and, before leaving, gave a concert, by which he made a considerable sum of money; he was assisted on the occasion by Staudigl, and Madame Streicher.

In Dresden he had the honour of performing before their Majesties the King and Queen and the Court of Saxony, when he was presented with a splendid diamond ring by her Majesty the Queen, and also some letters of introduction to the Queen of Prussia. Before leaving Dresden, Mr. Thomas gave a concert, which proved most remunerating in every respect. He was assisted at it by the celebrated Madlle. Berg, from the Royal Opera House. On leaving Dresden, Mr. Thomas proceeded to Berlin, and on being heard at a private *matinée*, was at once engaged to perform at the Grand Opera House by the manager, who happened to be present, after which he had the honour of performing before the Prussian Court, where, after he had finished playing his first fantasia, Meyerbeer (who is the director of the Court concerts), walked up to him into the centre of the room before their Majesties and the whole Court, and shook him most warmly by the hand, at the same time, paying him the most flattering compliments. His Majesty the King was so pleased with his performance, that he requested Mr. Thomas to play three times successively, notwithstanding that there was a regular concert arranged for the occasion; and before his departure from Berlin, her Majesty the Queen presented him with a most costly diamond ring as an acknowledgment of the gratification his performance had afforded her. Mr. Thomas also played at the Philharmonic concert at Berlin, after which he left for Hanover, where he had the honour of performing before their Majesties and the Court, and received a most handsome present from his Majesty, and a letter of introduction to the Queen of England. As well as the presents received by Mr. Thomas from Royalty, he returns home loaded with gratifying marks of attention from the most distinguished artists and private individuals from all parts of the Continent. Nothing can be a greater proof of Mr. Thomas's success than that he is already re-engaged to perform at all these places on his return to the Continent, after the termination of the season in London, when he purposes passing through Germany *en route* to Russia, to which Court he has been promised letters of introduction from all the great powers on the Continent.

[After this let us hear no more of the inhospitality of our continental neighbours, co-art lovers, and co-fiddlers, co-composers and co-connoisseurs in general.—Ed. M. W.]

MUSICAL WINTER EVENINGS.

WE are in arrears with Mr. Ella. Two Musical Winter, or Winter Musical—the title has stood both ways—Evenings have passed away since we last touched upon the subject. A violinist new to this country, an artist of distinguished talent, has appeared twice, with great success, and the

general character of the programmes has been well sustained, as will be seen by the following

PROGRAMME OF No. 5. MARCH 25.

FIRST ACT.

Quintet, G minor Mozart.
Recit. and Aria, "Lascia ch'io pianga,"
(Rinaldo.) Madame Leonard di Mendi Handel.
Trio, B flat, Op. 97 Beethoven.

SECOND ACT.

Quartet, No. 4, Op. 44, E minor Mendelssohn.
Air, Madame Leonard di Mendi Nicolo Isouard.
Violin Solo, Souvenir de Haydn, Fantasia, by Leonard.
EXECUTANTS.—First Violin, M. Leonard; Second Violin, Mr. Mellon; First Viola, Mr. Oury; Second Viola, Mr. Le Jeune; Violoncello, Signor Piatti; Pianoforte, M. Aguilar; Vocalist, Madame Leonard di Mendi.

PROGRAMME OF No. 6. AP. 2.

FIRST ACT.

Quintet, E minor, Op. 92, Piano, Violin,
Viola, Violoncello, and Contra-Basso Hummel.
Sicilienne, "Ogni pena più spietata" Pergolesi.
(Quintet Acct.) Mad. Leonard di Mendi.
Quartet, C minor (Pleyel ed. No. 28; Berlin
No. 26) Haydn.
Melodia, "S'io fossi un angelo del Paradiso" Marras.
Duet, E flat (No. 3), Op. 12, Pianoforte and
Violin Beethoven.

SECOND ACT.

Third Concerto for the Violin, in A, Op. 18 Leonard.
Preghiera, (I Briganti) Mercadante.
(Violoncello obligato.)
Chansons Espagnoles, Mad. Leonard di Mendi.
Solo, C. Basso, Signor Bottesini Bottesini.
EXECUTANTS.—First Violin, M. Leonard; Second Violin, Herr Pollitzer; Violas, MM. Oury and Le Jeune; Violoncello, M. De Munk; Contra-Basso, Signor Bottesini; Pianoforte, Herr Pauer; Vocalists, Madame Leonard di Mendi and Signor Giacinto Marras.

We shall not enter into many details about these performances. Our chief task is to speak of M. Leonard, the Belgian violinist, and one of the most accomplished masters of his school. The mechanism of M. Leonard follows that of De Beriot, in its extreme neatness, its justness of intonation, and a tone which, though neither broad nor powerful, charms by its purity and sweetness. Those who remember the late Prume will not fail to perceive a resemblance to certain qualities in his playing; but on the other hand M. Leonard has more vigor, more finish, and none of the exaggerated sentimentality of his predecessor. After Vieuxtemps and De Beriot, then, the third place among the great representatives of the Belgian school must be accorded to M. Leonard, as his decided prerogative.

M. Leonard played all the pieces intrusted to him, as leader, with admirable talent. If, however, we must avow a preference, let us hasten to add that he pleased us most in the quintet of Mozart (in G minor), and the sonata of Beethoven (in E flat), with Herr Pauer, and least in the E minor quartet of Mendelssohn, where the want of greater passion, fire, and impetuosity was felt in several instances. Anything more faultless than M. Leonard's reading and execution of the fresh and early sonata of Beethoven, in which he was greatly aided by the masterly performance of Herr Pauer, on the pianoforte, could not be. This sonata created a furore.

As a composer M. Leonard, in the two pieces presented to Mr. Ella's subscribers, appeared to great advantage, especially in the concerto, which although it naturally lost much

of its effect by the absence of the orchestral accompaniments, could not fail to strike every connoisseur as a composition of high ability, combining taste, boldness and novelty in the passages, symmetry in the outline, ease and scholarship in the development. The fantasia played on the first evening was a good show-piece, and nothing further.

On the whole M. Leonard's first introduction to the English public may be recorded as one of the most complete successes of his artistic life, and we record it with the more pleasure since it was well merited.

We must not, in rendering due homage to an intelligent foreigner, overlook the strong claims to notice of our talented countryman, Mr. Aguilar, who, in the magnificent trio of Beethoven (in B flat), proved himself a first-rate pianist in every respect, combining clearness and brilliancy of execution with all the weight and dignity of style required for the effective interpretation of the music. This was Mr. Aguilar's first introduction to Mr. Ella's fashionable patrons; but, after so legitimate a success, it is likely to be merely the prelude to subsequent appearances on the same stage.

Of the incomparable Piatti what can be said that has not already been said twenty times and more? Of the incomparable Bottesini what can be said that has not already been said twenty times and more? Of Mr. Oury we can say that he plays the *alto*, tenor, viola, or whatever you please to call it, in a highly effective manner, as was shown in the *scherzo* of Mendelssohn's quartet. Of Mr. Alfred Mellon we may add that he was himself—a thorough musician and an able executant. Of the rest—but we are outrunning our space.

Let us conclude with complimenting Mr. Ella on the spirit, energy, ability, and good faith with which he has directed the affairs of the first, and assuredly not the last season of the Musical Winter Evenings—a worthy pendant to the Summer Musical Union.

Foreign.

NEW YORK.—(March 20, from our Correspondent). Musical matters of late have had scarcely importance enough to call for notice. Jenny Lind has retired from public life for the present, so of her I can give you no news. It is rumoured that she purports leaving America in a short time, and intends visiting London professionally during the current season. For my part, I should not be astonished if she were again to make her appearance on the stage of Her Majesty's Theatre. "We shall see what we shall see."

Madam Thillon is still in immense favour here. She has been drawing crowded houses at the Niblo lately. I learn that Catherine Hayes has not been so successful as was confidently anticipated at New Orleans. On the other hand, Madame Bishop, I hear, is progressing in her concerts at the same place. Augustus Braham gave a Concert in Brooklyn on Monday evening, which was well attended. The Hutchinson Family sang in Pittsburg yesterday, and will sing at the Metropolitan Hall on the sixth of next month.

PHILADELPHIA.—(March 13). Miss Julia Bennett, after a highly successful Southern and Western tour, returned to us and opened in *As You Like It*. Her *Rosalind* is a charming portraiture—a sweet, girlish, witty, life-like piece of acting. She gave the cuckoo song in a tasteful manner. At the close of the performance she was enthusiastically called before the curtain.

On Tuesday, the *School for Scandal* was played. Miss Bennett's *Lady Teazle* is an exceedingly interesting effort. She dresses the character with highly cultivated taste, and imparts to it all the vivacity, frivolity, passion, sentiment and folly that belong to it.

Miss Bennett's performance of *Miss Hardcastle* on Wednesday, must be classed among the finest of modern stage portraiture. She introduced two songs—"The harp that once through Tara's Halls," and, "Comin' through the rye"—both of which were rapturously encored.

On Friday evening Miss Julia Bennett takes her benefit, and appears in her original part, in this country, of the *Countess d'Autreval* in Scribe's new and most charming comedy of the *Ladies' Battle*, which has met with unequivocal success in every city in which she has produced it, from New York to New Orleans. The unanimous voice of the press pronounces Miss Bennett's delineation of this most difficult role as finished and graceful in the extreme. We have not space to make extracts from all the papers before us. The *Washington Union* of last week, pronounces it the most piquante and delightful representation that has taken place at the National Theatre this season, and the *New York Courier and Inquirer* and *Evening Mirror* are enthusiastic in their encomiums. We are looking forward to a rich treat upon this occasion, and trust the house will be such as to do justice to the talent and merit of the fair beneficeaire. We should also like to hear very many more of the old ballads sung by Miss Bennett; she renders them exquisitely. Her voice is sweet and highly cultivated, and she sings with great taste and archness.

Dramatic.

DRURY LANE.—A Grand Sacred Musical performance on a magnanimous scale, or, as the bills proclaimed, on a scale of extraordinary magnitude, took place on Monday night. The performance commenced with Mehul's *Joseph*, or, more properly, extracts therefrom, and finished with a miscellaneous selection on a longitudinal scale. The band and chorus of the theatre assisted, and were directed by Mr. Schira. Mr. Lindsay Sloper and Herr Kùhe officiated at the piano.

As neither respect nor scudi could procure us a programme, we must trust to our memory for the particulars of the performance; and if we omit anything in our notice, that, from its importance in the concert should not be omitted, our readers must apportion the blame between the management which did not provide schemes, and our own memorious imperfections.

The singers in *Joseph* were Mr. Sims Reeves, M. Fedor, Mr. H. Phillips, Miss P. Horton and Miss Isaacs. As far as our memory assures us, the greatest effect was produced by Mr. Sims Reeves in "Land of my sires," And the chorus, "O Thou our Maker." The performance of *Joseph*, or rather, the extracts therefrom, was anything but satisfactory. Who never heard Mehul's music before went away having little or no idea of Mehul.

The second part seemed to please the audience better, the pieces, though still grave and serious, were shorter and better known, and there were more of them. The songs were principally from *Elijah*.

Mendelssohn's overture to *Athalie* was played with strong intention by the band. If our recollection serve us aright, the overture was followed by the grand aria from *Elijah*,

"Then shall the righteous," sung magnificently by Mr. Sims Reeves, and received with unbounded applause. What followed escaped us, but we rather incline to think it was Mr. Swift in "Celia's arbour;" Mr. Manvers in "If with all your hearts ye truly seek me;" or Miss E. Phillips in "I will sing of thy great mercies, O Lord." We remember well it was not Miss Dolby, who pleased us so mightily in the duet, the "Young May Bells," with Mr. Sims Reeves, and the ballad "The Young Savoyard," that we could possibly make no mistake as to their whereabouts—we are positive of that—and yet, now we bethink us, we are inclined to fancy that Mr. Sims Reeves' grand song was succeeded by the "Young May Bells," sung by Mr. Sims Reeves and Miss Dolby. Mr. H. Phillips also sang "O Lord have mercy," and Miss Rebecca Isaacs, "Hear ye, Israel," which is too high for her; and to conclude—the second part—Miss Kate Loder played a fantasia—without M. Demmek, who, though promised in all the morning papers, did not attend—with her accustomed taste, elegance and brilliancy.

Part third was discursive, and popular—what is vulgarly designated "miscellaneous." The particularities of this part are more transparent to the eye of our memory. We see—and hear—Miss Crichton singing "Batti, batti," and the charming voice of the fair artist is fresh (no pun) in our ears. We also are reminiscent of Miss Crichton's want of finish and style, and perfect self-dependence, so necessary to give effect to Mozart's music. We also recall with pleasure Mlle. E. Garcia, in Rode's air and variations, which lies open to the same objections. Mr. Swift introduced a song of very particular merit, "Smiles and Tears," by Angelina, a perfect little gem of a song, and Miss Dolby gave a ballad about a breaking heart, in her very best style. Also, we can bring to mind vividly, M. Fedor's "Cujus Animam," from Rossini's *Stabat*, which displayed an excellent voice and an excellent method, and Miss Ransford's "Little Gipsy Jane," so neatly and pointedly rendered. If we were asked what shone brightest of all the programme in our memory, and made the most vivid impression on ourselves, we should, without the least hesitation, exclaim in a voice audible, and in a tone not to be mistaken—the duet from the *Huguenots*, by Osborne, played by the Misses Kate Loder and Arabella Goddard, on two grand pianos. We have so frequently spoken of the duet as performed by the above fair pianists, that we need not pause in this already too attenuated notice to make specific remarks or comments. Enough, the duet was executed to admiration, and was roariouly applauded. M. Henri Drayton had previously given the audience Henry Russell's "Life Boat," which floated him into the haven of their highest enthusiasm. M. Henri Drayton was favoured with two encores in the "Life Boat." What more? Miss P. Horton sang the "Swiss Boy,"—the original version—very merry; Mr. Jonghman's gave "Largo al factotum" in French, whereby the effect of the song buffo was dissipated considerably: Mrs. Sims Reeves warbled "Within a mile o' Edinbro' town" with irresistible effect, and Mr. Sims Reeves declaimed and sang "The Death of Nelson" with immense power, encored of course; and Miss P. Horton having given Wrighton's "Home," and Mr. E. O. Toulmin "Land of my dearest and happiest feelings," the grand musical performance was brought to a termination with Handel's song and chorus, "Haste thee, nymph," Mr. Henry Phillips, solo. We repeat, we could obtain a programme for neither love nor money, and all obliquities of criticism must, therefore, rest with the management, who eschewed the printer and his types.

SADLERS' WELLS.—Also we had no programme at this house. Verily, there must have been a dearth of paper and type in the metropolis. Neither was there a book to be had for love or money. The theatre was densely filled. Had there been a programme or bill, not to say book, we should have been enabled to present such of our readers as are curious in Sadlers' Wells matters with particulars; but without book or bill what could we do? Even the orchestra was filled with visitors. Why no programme was issued either at Drury Lane or Sadlers' Wells, we have no means of ascertaining. Many were sent away from the doors, who would have manfully paid down their double quota for admission. Such is the state of theatric and lyric affairs in the neighbourhood of the "Angel."

We can merely supply the names of the artists, and let the reader's imagination fill up the details, and fancy the effects. The singers were Messrs. Sims Reeves, Weiss, Frazer, Elliot, Galer and W. Harrison; and Mrs. Sims. Reeves, Mrs. Caulfield, and Misses Louisa Pyne, Emily Macnamara, Stabbach, Seyfried, Gibb, Julia Harland, and Augusta Purcell:—the instrumentalists, Signors Sivori, Piatti, Bottesini, Mr. Sainton, Miss Arabella Goddard, M. Billet and the Hungarian Band. Sims Reeves, Arabella Goddard, Mr. Harrison and the Hungarian Band, were the most applauded.

ADELPHI.—A new farce last week enlivened the somewhat sluggish course of the performances at this house, which for some time past has been subsisting upon a series of revivals. It is entitled *Who Stole the Pocket Book? or, a Dinner for Six*; and is from the pen of Mr. Madison Morton, the most prolific and happiest of our farce-writers, and who, though drawing, in common with his brethren, largely upon foreign sources, never fails to render his materials thoroughly English both in form and spirit. The gentleman who is in the best position to answer the question propounded in the title of the farce in question is Mr. Tomkins Tipthorp (Wright), who, together with Mr. Silvertop (Emery), and Mr. Woodpecker (Honey), completes a trio bent upon winning the hearts of three lively little milliners. To facilitate the process, it has been proposed that a dinner should be given by the lovers to their mistresses, and the party are assembled at the opening of the farce, in high spirits at the prospect of the proposed banquet. Unfortunately Mr. Tipthorp is an author, and his command of cash is consequently extremely problematical. He is driven to the humiliating confession that he is unable to furnish his *quota* to the feast, and accordingly he and his lady love are very unceremoniously excluded. Tipthorp departs and on his way finds a pocket-book containing 200*l.*, which he suspects has been dropped by an elderly gentleman in brown, whom he sees disappearing in the distance. He is unable to withstand the temptation, and forthwith expends a tolerable slice of the sum in a magnificent dinner for the whole party, and a pyramid of band-boxes filled with the most elegant apparel for the decoration of his peculiar milliner. The tables are thus turned, and he is enabled to cut a princely figure in the eyes of the astonished Silvertop and Woodpecker. His triumph is, however, brief, for the elderly gentleman in brown, whom he believes himself to have despoiled, appears in the person of Blossom, an agricultural uncle of Tipthorp's milliner. The old gentleman announces a loss, which he is ashamed to define clearly, it being that of a new wig; and a great deal of absurd equivocal ensues, which ends, however, in the discovery that the pocket-book and its riches were on their way from a manager

to the distressed author, and that the wig was picked up by the neglectful messenger; Tipthorp having the satisfaction to find that he has been squandering his own money.

Mr. Wright is of course the life of the farce, and plays the part of Tipthorp in his best manner, with quiet, natural humour, as he always does when he has a part worthy of him. His shambling, depressed drunkenness, during his interview with the supposed owner of the pocket-book, gradually giving place to the most triumphant exhilaration, when he discovers the real state of the case, is a most accomplished piece of acting; and it is to be regretted that Mr. Wright has so few similar opportunities of showing himself, in the most thorough sense of the word, a genuine comedian.

Reviews of Music.

THE YOUNG PIANIST'S FIRST BOOK.—A. H. WEHRHAN. J. Alfred Novello.

Mr. Wehrhan thinks that before a child can begin to learn the piano he should know something about it; and accordingly prefaces his exercise-book—which consists of forty-three pieces, some of them songs—with six preliminary lectures in the form of dialogue between master and pupil. In the first the master asks the pupil "what he is going to learn?" The child answers, "Music." The master inquires, "if he knows what music means?" The child says, "he does not." The master accordingly plays a tune on the piano, and asks the child, "what he has been doing?" The child says, "he has been making music." The master asks him, "how he knows?" The child answers, "because he heard it," &c., &c. In the course of the dialogue the master and the pupil come to the conclusion, "that though music is noise, all noise is not music;" and, as a wind up, "that there are two means of making music—viz., musical instruments, and the human voice." In the second lesson the child is taught the distinction between high and low sounds; in the third he is made to understand how sounds may differ in power and duration; in the fourth, the mechanical construction of the pianoforte is laid before him; in the fifth, the master communicates the various manners in which the keys may be touched, or struck; and in the sixth, the most convenient position of the body, arms, hands, and fingers are exemplified; after which course of lectures, the child is supposed to be able to learn the musical exercises with greater ease and rapidity, from the fact that he is already acquainted with the signification of the various familiar terms which the master is compelled to employ while instructing him.

The opening lessons are all presented in the form of duets, the bass to be played by the master, or by an advanced pupil. This is very well now and then, but should not be abused, since it prevents the pupil from becoming quickly familiar with bass clef. The other lessons, which progress in difficulty, are for two hands alone; and in some of them, as we have hinted, the words are put under the tunes, illustrating some homely, religious, or otherwise familiar subject.

The whole plan of Mr. Wehrhan's book is entitled to the praise of originality. It is dedicated to the mothers of England, not inappropriately, since the work is intended for the use of their little children.

EIGHTY CHORALES.—W. T. BEST. J. Alfred Novello.

These Chorales consist of well-known native and foreign tunes, harmonised in four parts—a soprano, alto, tenor, and bass—with an organ accompaniment, which is simply an adaptation of the score for the instrument. We have nothing particularly to remark beyond the fact, that the collection is judiciously made, and that the harmonies, while presenting nothing strikingly novel, are invariably ample, becoming, and correct.

THE LONDON PSALMIST—Psalms and Hymns adapted to the services of the Church of England. By the Rev. W. J. HALL, M.A. Harmonized for four voices, with an arrangement for the Organ or Pianoforte, by A. J. S. MOXLEY, Organist of St. Paul, Covent Garden.—Edited by JOSEPH SURMAN. Joseph Surman.

Take it all in all, this compilation is the most comprehensive, and its general arrangement the most lucid and convenient of any that has come under our notice. In a very well-written introduction, the compiler enters into the general question of psalmody and congregational singing, and the want that has been hitherto felt of a music-book combined with a psalm and hymn book. He also touches upon the great advance made in the practice and appreciation of choral singing, illustrating his argument by some eloquent passages from lectures by the Rev. T. Binney, on the Service of Song for the House of the Lord; and by the Rev. J. Cumming, on Music and its Relation to Religion. We entirely agree with the theory of the editor, that it is a selfish and a vicious error to attempt to restrain the Divine art of music within the boundaries of secular demonstration. If we confine music to the theatre and drawing-room, the concert-room and show-house, we are robbing the church of one of its mightiest agents, and depriving the serious and well-intentioned of a legitimate and powerful means of glorifying the Almighty. Such inspirations as the masses and services of the great masters, Catholic and Protestant, show too plainly their origin from above, to admit of an instant doubt of the propriety of using them for the sacred purpose for which their authors intended them. The same argument applies in a more familiar sense to the humbler department of psalm and hymn tunes, of which the London Psalmist contains so various and wealthy a selection.

In a short preliminary Mr. Surman explains the plan of his work, and gives direction for its employment. The tunes are harmonised in four parts, with an accompaniment for the organ or piano. In churches where there is no organ, the accompaniments may be played by string or wind instruments, by giving each of the parts to a special instrument. The plan of placing the music above the words, each in its separate department on the same page, is excellent. The book, which is dedicated to the Lord Bishop of London by Mr. W. H. Hall, the compiler, who discourses on the necessity of it, and the advantages of its use in a neat and pointed preface, was undertaken by Mr. Surman, the editor, at a great expense, chiefly for the members of the London Sacred Harmonic Society at rehearsal. Among the objects in the foundation of this society, as is generally known, were the promotion and improvement of psalmody and chanting, the attainment of which it has worked vigorously and successfully. Mr. Surman, indeed, is entitled to the highest respect and admiration for the zeal and unremitting labour he has expended in his efforts to improve the general taste, and elevate the character of one of the noblest elements of Divine worship. Scarcely less has his career been useful to the Oratorio, the highest sacred manifestation of the art.

We strongly recommend the "London Psalmist" to such of our friends as it may interest, as, to reiterate what we have said, the most complete and useful compilation of its kind we have seen.

HERBST BLÄTTER (FALLING LEAVES)—Valses for the Pianoforte—ELIZABETH STEVENSON. Leader and Cock.

A spirited and well-written set of waltzes, in which besides other good qualities, that of originality is more than once apparent. Although not difficult, in the hands of a dashing performer they may be made to produce a brilliant effect. The introduction, in F major, is elegant, and shows a taste for modulation, unaccompanied by any affected display. All the figures are good, but Nos. 3 and 4, in D flat and A flat, are striking and energetic.

ELENA ANGRI.—We learn from a private Parisian letter, that Mr. Lumley has concluded an engagement with this talented and popular dramatic singer for the ensuing season. Mademoiselle Angri has also obtained an engagement for the Grand Opera at Madrid next year.

Poetry.

THE BLACKBIRD.

By ANDREW PARK,

O PRETTY Blackbird on the tree,
What say ye to your charming spouse,
With notes so frank, and full, and free,
That ring among the verdant boughs?
Do you repeat those am'rous vows,
When first, at Sainted Valentine,
Ye woo'd her to your rural house,
And said, My bonnie bird! be mine.

Your sweet and joyous song I hear—
There's freedom in its manly sound;
It falls in rapture on the ear,
And echoes from the hills around!
I hear your mate with love profound
From yonder thicket answer thee;—
With sparkling eye, and merry bound,
She tips the branches of the tree!

"'Tis thus"—the noble bird replied—
"We cheer each other ere we rest;
Then free of sorrow, care, and pride,
We creep into our cozy nest,—
Oh that mankind could ease their breast,
And rest with conscience half so free;
Then life and love would prove a jest
O'er which they'd sing as merrily!"

30, Duke Street, Westminster.

BERLIOZ.

By a singular coincidence, not unworthy of remark, two of this composer's interesting compositions were performed on the same evening, in two very remote places, viz., *Romeo and Juliet*, at Exeter Hall, in London, and the opera of *Benvenuto Cellini*, in the theatre at Weimar, on Wednesday, the 24th of March: of the success of the latter Liszt writes in raptures to a friend in London.

(ŒUVRES COMPLETES DE HECTOR BERLIOZ, 1852.)

M. Hector Berlioz, dans le but de retoucher à loisir ses compositions et de les préserver d'exécutions mal comprises ou incomplètes, s'est longtemps refusé à les publier. Aujourd'hui le progrès que ses œuvres grandioses et hardies ont amené dans l'exécution des masses vocales et instrumentales est presque général; l'auteur les a fait entendre sous sa direction dans la plupart des villes capitales de l'Europe, où il a laissé ses traditions: les vieilles habitudes sont rompues. Il a d'ailleurs profité de ces nombreuses expériences pour introduire dans ses ouvrages les perfectionnements dont il les a crus susceptibles et fait disparaître les défauts qu'il y a découverts. Il s'est donc décidé, il y a quelques années, à les publier tous. Beaucoup d'artistes et d'amateurs, de l'Etranger surtout, l'ignorent pourtant encore. En conséquence, ses Editeurs de Paris croient nécessaire de donner au public la liste des grandes œuvres de M. H. Berlioz qu'ils possèdent, en y comprenant celles même qui sont encore inédites, mais qui paraîtront bientôt successivement, et ses compositions de salon, d'un style si originalement poétique, d'un coloris si vif et si frais. La voici:—

Op. 1.—*Ouverture de Waverley*, publiée en grande partition, avec les parties séparées, et pour le piano à quatre mains. A Paris, chez Richault, Boulevard Poissonnière, 26.

Op. 2.—*Irlande*, recueil de neuf mélodies, pour une et deux voix, et chœur, avec accompagnement de piano; paroles imitées des Irish melodies de Th. Moore, par Th. Goumet. Deuxième édition, contenant plusieurs modifications importantes. Deux de ces morceaux ("Adieu Bessy" et "l'Élégie") sont avec paroles françaises et le texte original anglais. L'Élégie est précédée d'une notice sur

l'Irlandais Emmet et de la péroraison de son discours à ses juges. Deux autres mélodies ("la belle Voyageuse" et le "Chant sacré"), instrumentées pour l'orchestre par l'auteur, sont publiées en partition. Le Chant sacré (chœur, dans la grande partition, avec text français et latin. (Chez Richault.)

Op. 3.—*Ouverture des Francs-Juges*, publiée en grande partition, avec les parties séparées et pour le piano à quatre mains. (Chez Richault.) Cet arrangement fait par l'auteur, aidé des trois habiles pianistes; Chopin, Bénédicet et Eberwein, est le seul fidèle et conforme à la partition.

Op. 4.—*Ouverture du roi Lear*, tragédie de Shakespeare, publiée en grande partition, avec les parties séparées et pour le piano à quatre mains. (Chez Richault.)

Op. 5.—*Messe des Morts*—(Requiem), publiée en grande partition et avec les parties séparées de chœur. (Chez Brandus, rue Richelieu, 103.)

Op. 6.—*Le Cinq Mai*, chant sur la mort de l'empereur Napoléon, pour voix de basse avec chœur, publié en grande partition avec les parties séparées d'orchestre et avec accompagnement de piano. La grande partition contient sous le texte française de Beranger une traduction allemande. (Chez Richault.)

Op. 7.—*Les Nuits d'été*, six mélodies pour une voix, avec piano, paroles de Theophile Gautier. Celle intitulée "Absence," instrumentée pour l'orchestre par l'auteur, est publiée en partition. (Chez Richault.)

Op. 8.—*Reverie et Caprice*, romance pour le violon, publiée en grande partition, avec les parties séparées et avec accompagnement de piano. (Chez Richault.)

Op. 9.—*Ouverture du Carnaval romain* (deuxième ouverture de *Benvenuto Cellini*, d'où elle est tirée), publiée en grande partition, avec les parties séparées, pour piano à quatre mains et pour deux piano à quatre mains. (Chez Brandus.)

Op. 10.—*Traité d'instrumentation* et de orchestration modernes, avec des exemples en partition, tirés des œuvres de presque tous les grands maîtres et de quelques ouvrages de l'auteur. (Chez Schönerberger, Boulevard Poissonnière, 28.)

Op. 11.—*Sara la Baigneuse* (paroles de Victor Hugo), ballade pour trois chœurs et orchestre, publiée en grande partition, avec les parties séparées de chœur, et pour deux voix avec piano. (Chez Richault.)

Op. 12.—*La Captive* (paroles de Victor Hugo), rêverie pour contralto ou mezzo soprano et orchestre, publiée en grande partition, et avec piano. (Chez Richault.)

Op. 13.—*Fleurs des Landes*, cinq mélodies pour une et deux voix et chœur, avec piano. Le Jeune Pâtre breton, qui fait partie de ce recueil, a été instrumentée pour l'orchestre par l'auteur, et publiée en partition, avec texte française et allemande. (Chez Richault.)

Op. 14.—*Episode de la vie d'un artiste*, symphonie fantastique en cinq parties, publiée en grande partition, avec les parties séparées, et en partition de piano (par Liszt). (Chez Brandus.)

Op. 14 (bis).—*Le Retour à la vie*, mélologue (mélange de musique et de discours) avec solos de chant, chœur et orchestre; paroles et musique de M. Berlioz. Trois morceaux seulement de cet ouvrage, qui fait suite à la Symphonie fantastique, ont été publiés par Richault. Ce sont: 1. la ballade du Pêcheur (pour ténor avec piano);—2. la chanson de Brigands (pour baryton, avec chœur et piano);—3. le chant de Bonheur (pour ténor avec piano). La partition complète qui a pour final une grande Fantaisie dramatique pour chœur, orchestre et piano à 4 mains, sur *La Tempête* de Shakespeare, est inédite.

Op. 15.—*Symphonie funèbre et triomphale*, en trois parties, pour grande harmonie militaire, avec un second orchestre d'instruments à cordes et un chœur (*ad libitum*); publiée en grande partition et avec les parties séparées d'orchestre et de chœur. (Chez Brandus.) Un chant héroïque, composé par l'auteur sur le thème du final de cette symphonie (l'Apothéose), a été publié avec paroles françaises et anglaises et accompagnement de piano, par Beale, éditeur de musique à Londres.

Op. 16.—*Harold en Italie*, symphonie en quatre parties, avec un alto principal, publiée en grande partition avec les parties séparées. (Chez Brandus.)

Op. 17.—*Romeo et Juliette*, grande symphonie dramatique avec

chœurs, solos de chant et prologue en recitatif choral (paroles de M. Emile Deschamps); publiée en grande partition et avec les parties séparées de chœur et d'orchestre. (Chez Brandus.) La partition est précédée de la traduction allemande du texte et d'une préface indiquant aux chefs d'orchestre les dispositions à prendre pour organiser l'exécution de cette symphonie.

Op. 18.—*Tristia*, trois chœurs avec orchestre, publiés en grande partition, avec les parties séparées de chœur et d'orchestre et avec accompagnement de piano. (Chez Richault.)

1. *Méditation religieuse* (grand chœur).

2. *La Mort d'Ophélie*, ballade (chœur de femmes).

3. *Marche funèbre*, pour la dernière scène d'Hamlet.

Op. 19.—*Feuilles d'album*, six mélodies pour une et deux voix et chœur, avec accompagnement de piano. ("Zaïde," les "Champs," le "Chant des Chemins de fer," se trouvent chez Richault; la "Prière du matin" est chez les frères Escudier, la "Belle Isabeau," chez Mayaut, et le "Chasseur danois," chez Bernard Latte.)

Op. 20.—*Vox populi*, deux grands chœurs avec orchestre. (La "Menace des Francs," paroles de ***; et "l'Hymne à la France," paroles d'A. Barbier); publiés en grande partition et avec accompagnement de piano. (Chez Richault.)

Op. 21.—*Ouverture du Corsaire*, publiée en grande partition avec les parties séparées, et pour piano à quatre mains. (Chez Richault.)

Op. 22.—*Te Deum* à deux chœurs, avec orchestre et orgue oblige. (Inédit.)

Op. 23.—*Benevenuto Cellini*, opéra en deux actes, paroles de MM. A. Barbier et Leon de Wailly. Neuf morceaux de chant détachés de cet ouvrage se trouvent, avec accompagnement de piano, chez Brandus. L'ouverture seule a été publiée en grande partition et avec les parties séparées, par le même éditeur.

Op. 24.—*La Damnation de Faust*, légende en quatre actes. (Le marche hongroise de cet ouvrage a seule été publiée pour le piano, à deux et à quatre mains, chez Brandus à Paris, et chez Beale à Londres.) La partition est inédite.

Op. 25.—*La Fuite en Egypte*, fragments d'un Mystère en style ancien, pour ténor solo, chœur et un petit orchestre, attribuée à Pierre Ducre, maître de chapelle imaginaire, et composée (paroles et musique) par M. Berlioz; publiée en grande partition, avec les parties séparées et avec accompagnement de piano. (Chez Richault.)

1. *Ouverture*.

2. *L'Adieu des Bergers* (chœur).

3. *Le repos de la Sainte famille* (solo de ténor).

MORCEAUX DE DIVERS AUTEURS INSTRUMENTÉS POUR ORCHESTRE PAR M. HECTOR BERLIOZ.

1. *L'Invitation à la Valse*, de Weber (publiée en parties séparées, chez Brandus).

2. *La Marseillaise*, de Rouget de l'Isle (publiée en grande partition, chez Brandus).

3. *Marche Marocaine*, de Leopold de Mayer (publiée en parties séparées, chez Escudier).

Les Recitatifs composés par M. Berlioz pour la représentation du *Freyshütz* de Weber, à l'Opéra, sont publiés dans la partition de piano de cet ouvrage, chez Brandus.

La grande partition de ces Recitatifs ne se trouve qu'au bureau de copie de l'Opéra.

La plupart de ces morceaux contenus dans les œuvres 2, 7, 13, et 19 ont été chantés avec le plus grand succès, par M. Wartel, en France et en Allemagne.

THE GARRISON THEATRICALS.

From the Manchester Examiner.

THE gentlemen of the garrison, exchanging the sword for the sock, undertook, on Monday evening week, an amateur dramatic performance at the Theatre Royal, in aid of the Holmfirth Charitable Relief Fund. We need scarcely add that

the house was very fashionably attended, whilst, in addition to the usual number of seats belonging to the dress circle, stalls were arranged in the pit. Still the pit, the upper boxes, and the gallery might have held considerably more. The orchestra, in addition to its regular members, contained the united strength of the bands of the 16th Lancers and the 46th Regiment. The music was, consequently, a very agreeable feature among the entertainments of the evening, which were introduced by the following opening address, written for the occasion by Lieut.-Colonel Addison, and very nicely delivered by Mr. Wolrige, of the 46th:—

In virtue's cause,—of your kind wishes certain—
I venture thus to come before the curtain,
In strict accordance with the Drama's laws,
To canvas, ladies, for your kind applause.
One smile from you will cause us less to tremble,
And make each tyro feel—a second Kemble!

'Tis true that Cant, thro' every passing age,
Has tried to show its hatred to the Stage,
Where Truth upheld, and Vice in scorn displayed,
Has torn the Cynic from his Upas' shade,
Pointing a moral in its mimic art,
Which, thro' the eye and ear, may teach the heart!

What prize shall crown our efforts on this night;—
What brings those eyes our buskined steps to light?
'Tis Charity!—which ne'er appealed in vain
For help or succour 'neath the Drama's fane!
Though passing strange, fair friends, it may appear,
Your smiles to-night will dry the orphan's tear—
The mourner succoured by the rich and gay;
For this bright, glorious game—to-night we play!

As to ourselves—we've doffed our showy arms,
And turn'd for once from stern Bellona's charms;
We fondly seek a softer maid to woo—
The fair Melpomene, we court through you.
Then cheer our efforts with your sweetest smile,
'Twill make this spot a fair "Enchanted Isle"
"Used up" each pleasure—still a voice is heard,
Soft as the breeze, yet firm as a "King's Word,"
In grateful accents,—happily unexpressed,
"Charity thus given, is charity twice blessed,"
And—(Bell)

But, hark! I hear the prompter's odious bell
Cutting me short in ail I have to tell;
But as I'm called—I've only time to add—
Your cheering presence makes us truly glad.
Blind to our faults, don't judge by Critics' laws;
Applaud our efforts for our efforts' cause!
Your kind attention our best hope assures,
And nerves the courage of—WE, AMATEURS.

The pieces selected for the occasion were Bourricault's *Used Up*, *The King's Word*, by Col. Addison, and the broad extravaganza, written by the Brothers Brough, entitled *The Enchanted Isle*; pieces judiciously chosen, for it is pleasanter to both audience and amateur on these occasions, that we should have drollery to laugh at, rather than passion or pathos.

Much, indeed most of the amateur acting we have had the fortune or misfortune to witness, would scarcely warrant a manager in making any of the aspirants members of his company. It is one thing to have a taste for art, and another to possess the qualities of an artist; and it is curious at times to observe how men who would be considered elegant in manner when enjoying the pleasantries of a drawing-room, become steeped in *gaucherie* when passing through the ordeal

of the foot lights. Very frequently the "observed of all observers" would be considered otherwise than a bargain at 30s. per week. Let us not be misunderstood, we do not desire to infer that such was the case on the present occasion; on the contrary, in spite of an occasional absence of tact which only those "to the manner born" can be expected to possess, there were many indications of study and intelligence, whilst throughout the whole performance those representing the gentlemen had the manners and the dress of gentlemen,—a rare occurrence on the modern stage. If occasionally it became evident that how to dispose of the hands was a serious consideration, and that a larger number of pockets would have been looked upon as a charitable dispensation, on the part of the wardrobe keeper or the tailor, on the other hand we were saved from the conventional strut and tone which unfortunately clings to the best of our modern actors. "Stick to your last," says the father of the family when urging the rising genius of his "house and heart" to make the shop or office the beacon of his hopes; but there are hours when the spirit of even the dullest plodder requires and demands a share of recreation. The military man, in these "piping times of peace," naturally looks for some mode of filling up an idle hour, and certainly he may be worse employed than in the occupation to which he devoted himself on Monday. That his fighting would be better than his acting we do not for a moment doubt—" 'tis his vocation, Hal"—but he may be allowed to amuse a large group of friends, even if he should be unable to cope with a Matthews or a Keeley; and that gratification was the order of the night, the loud and continued peals of applause and laughter bore sufficient testimony. We should be desirous to bestow individual approval, did we not believe that such general remarks as we have thought fit to make, would be more in accordance with the wishes and feelings of the party. The receipts of the house reached about £190.

Provincial.

SHEFFIELD.—The Apollo Society gave its sixth concert for the season on Thursday evening, April 1st. The attendance was good, and the programme more than usually attractive: only that for a society established for the purpose of cultivating glees and catches, there were rather too few of the former, and none at all of the latter. But we suppose the members like to sing solos before their friends; for there were five songs to two glees. Against the accompanying of glees on a pianoforte, we have often protested; such a course is never, I believe, pursued in London, and never should be anywhere. Singers capable of sustaining their parts properly, require no piano to keep them up to the pitch. We certainly have heard large bodies of vocalists sing even choruses unaccompanied, without the least sinking; and we believe there is talent enough in the Apollo Society to do away for ever with its tinkering pianoforte accompaniment to glees. Our former advice on this point was taken on Thursday last; and we must say, never were the glees sung so effectively by this society. Mr. Flint sang Professor Taylor's "Rover's Farewell." He was suffering from a bad cold, which had a most depressing influence on his high notes. The "Magic wave scarf," from the *Mountain Sylph*, followed, sung by Miss Seale, Mr. Inkersall, and Mr. J. Walker. All three vocalists did their best; but we would advise the last-named gentleman to study the art of taking breath, *long* notes especially, when high ones, require the lungs to be fully inflated for them to be sung with steadiness and in tune. This remark applies to the end of the "trio," especially the word "fly," coming on a long upper E flat. Mr. Walker also lacks a clear enunciation. Scarcely one word of the trio, or his song, "The

days of old," could we hear. Still, he does his best, and time, and persevering study in the right way, will doubtless make him a passable vocalist. Miss Seale sang two songs—Glover's "Smiling faces," and "To cull but a kiss," a translation from Donizetti. In the first she was very successful, and did all justice to the composer; in the second, from a want of a perfect manner of executing her divisions, she failed—glides are not runs, and rapid execution must be both clear and smooth. Miss Seale is very effective in ballads; but cavatinas, bravuras, and the like, she ought not yet to attempt. Mr. Inkersall, although labouring under the effects of a cold, sang very nicely "They mourn me dead in my father's hall." The choruses and trios were all well sung, and deservedly applauded; and we think the sixth concert of this society the best of the season. Before concluding my letter, I beg to send you a notice from the *Sheffield Free Press*, of a lecture delivered by a townsman on the "Life and Genius of Mozart."—"On Tuesday evening last Mr. Saunders gave a lecture on the life and genius of Mozart, before the members and friends of the Phrenological Society, at the Council Hall, which was kindly granted by the mayor for that purpose. Mr. Saunders commenced by saying, 'There can be few studies to the student more pleasing or agreeable than the investigation of the lives of those men whom the world, by common consent, terms great; the ambition that naturally belongs to every human being, the desire all men have to be of consequence and consideration in the estimation of each other, naturally prompts to the study of biography.' The lecturer then went on to prove the usefulness of studying the lives of great men, concluding this portion of the lecture by the remark—'How delightful then, must such a study be! a study which lays before the student the way to human greatness, and, what is of still greater moment, human happiness. In the rise, the progress, and even the fall of men who have taken leading parts in the great drama of life, we behold the rocks and shoals to be avoided, and have pointed out to us the roads that can alone lead to celebrity, to honour, and true glory.' After stating the qualifications necessary to make a great musician, Mr. Saunders particularly drew attention to the more immediate subject of the lecture. Johan Chrysostom Wolfgang Theophilus Mozart was born on the 27th of January, 1756, at Salzburg, in Austria. He very early evinced his great musical powers. At the age of three, he composed several pieces for the harpsichord; without tuition, when only four years of age, he could play upon the violin. When seven years old, he went to Paris, and there published several pieces of music. In 1764 he visited England, and created an immense sensation. During his stay in London, he published six sonatas. When twelve years of age, he conducted a grand musical festival at the Austrian Court. In the latter part of 1769 he went to Italy, where he composed several operas, and threw the different states into a musical *furor*. In 1780, Mozart visited Vienna, which city he never afterwards left. He here married Constance Weber, a beautiful and accomplished vocalist. Soon after this event, he wrote his wondrous opera, *Il Don Giovanni*, and numerous other works, the last being the celebrated 'Requiem,' which was finished on the 27th of November; and on the 5th of December following (1792), Mozart died, aged 36. He wrote during his short life upwards of three hundred works. Mr. Saunders concluded by expressing a hope that the time is fast approaching when the laborious portions of the population of this country—those who now so unfortunately waste on drunkenness and riot the hard earnings of their industry, and by such waste destroy their happiness and lives—may, by the power of music, awaken to an appreciation of better things, and become in mind, as they now are in form, the types and images of their merciful Creator. Mr. Saunders sang numerous songs from Mozart's operas, in illustration of his subject."

MANCHESTER.—The twenty-second session of the Gentlemen's Glee Club closed on Thursday evening, when a numerous body of the members and friends assembled at the club room, Albion Hotel, under the presidency of Sir John Potter. The programme appears to have been judiciously selected, and was on the whole effective in execution. Although there was no addition to the ordinary choir of the society, we have never heard the glees to greater advantage. The choruses, "The tiger couches," "The Chapel," "Haste thee, nymph," and "Now pray we for our

country," were well rendered; the last-named encored. T. Cooke's glee, "The Seasons," was sung in first-rate style by Mrs. Brook, Mr. Walton, Mr. Isherwood, and Mr. Sheldrick. A solo and chorus, composed by Jolly, "In the dear old chimney corner," for contralto voice, with choral refrain, and trio by Alexander Lee, "The smiling morn," of light and trifling character, were well sung, and the last received an encore. Stephen Paxton's three-voice catch, "Ye muses, inspire me," was not effective, the singers fail in the attempt to infuse humour into their efforts. A pleasing glee for four voices, composed by our townsman, Mr. W. Glover, was efficiently vocalised by Mrs. Winterbottom, Mr. Phillips, Mr. Walton and Mr. Smith, accompanied by Mr. Glover. It was encored. Stevens' six-voice glee, "The cloud-capt towers," sung with the parts doubled, was among the successful efforts of the evening. The name of the Mayor of Manchester was associated with the toast of the evening, "The strangers," which was responded to by that gentleman, who was a member of the society at its original formation. The concert was creditable to Mr. W. Barlow, the pianist of this society, to whose efficient training is mainly attributable the good effect of the music.—(*Manchester Courier*.)

LEEDS.—**ENGLISH GLEES AND PART SONGS.**—Mr. Spark lectured on this subject at the Mechanics' Institution and Literary Society, on Wednesday evening. The lecture hall was crowded. Mr. Spark is enthusiastically alive to the interest of his subject, and succeeds in inspiring his audience with much of his own feeling. With great ingenuity, and, we have no doubt, historical accuracy, he claims for our old English part songs the paternity of the modern glee; he traces the latter to its culminating point in the musical era of Webbe and Calcott, marks its decline from many causes—changes of social habits among the rest—and rejoices in its modern revival under the auspices of the various glee and madrigal societies, and the beautiful illustrations it has received from the English Glee and Madrigal Union, whose recent performance in Leeds afforded so much pleasure. Mr. Spark excited much mirth by the introduction of examples of vulgar errors in the execution of glee music by incompetent singers, and especially inveighed against the upper or soprano line being sung by a tenor, when glees are performed exclusively by men. The vocalists were Miss Mountain, Miss Atkinson, Mr. E. J. Spark, Mr. Newsome, and Mr. Webster, and we congratulate the town on the possession of a party capable of executing this style of music so effectively. Miss Mountain and Miss Atkinson appeared to use the utmost care to render the music correctly. Mr. Newsome displayed great improvement in style, and his full-toned tenor sounded well in solo and concert. We were much pleased with Mr. E. J. Spark, a promising tenor; his articulation is clear, and his reading expressive. We are also glad to have another opportunity of judging of Mr. Webster as a bass, and have no hesitation in speaking in high terms of the judgment and accuracy with which he executed the music assigned to him. Indeed we were gratified with the apparent relish, and self-surrender to the spirit of the compositions of all the vocalists, and while the mode of giving the music had, of course, been carefully rehearsed under Mr. Spark's direction, we responded to his expression of thanks to his professional assistants for their hearty co-operation. We understand that Mr. Spark proposes to give the public an opportunity of hearing this tasteful selection of English music, by repeating it at a cheap rate in the Stock Exchange or Music Hall.—(*Leeds Intelligencer*.)

HER MAJESTY'S THEATRE.

THE second performance of *Maria di Rohan* on Saturday was far more satisfactory on the whole than the first. Signor Ferlotti had evidently warmed to his audience, and had got entirely rid of that nervousness which on Thursday impaired some of his best intentions and spoiled his effects. His *mezzo voce* was more certain, less vacillating, and more pleasing in consequence. Altogether Signor Ferlotti sang with more finish and accuracy than on the Thursday, and thereby produced a greater impression. His energy and

dramatic skill were as powerfully evidenced. Signor Ferlotti was recalled several times during the performance.

Madame Fiorentini's delicious voice, charming singing and lovely person, were not thrown away upon the visitors to Her Majesty's Theatre on Saturday night. Applause was not only bestowed, but showered on her in lavish profusion; and not only showered on her singing, which was sweeter and more captivating than ever, but on her acting, which displayed an amount of warmth and abandon for which we were hardly prepared. Nothing, indeed, could be more beautiful than Madame Fiorentini's singing of the prayer in the third act.

We trust soon to see Madame Fiorentini in Madame Ankerstrom in *Gustavus*, a part, we venture to assert, which was never before filled with so much grace and elegance.

Signor Fortini created exactly the same sensation he did the first night.

Signor Calzolari always interests us, and we hardly think this gentleman's abilities are estimated at their true value. He is an excellent musician, has a most capable, fine tenor voice, powerful and of ringing quality, and, Mario excepted, he is decidedly the best florid tenor we have had on the operatic or any other boards since Rubini—who, by the way, was no real florid tenor. We are pleased to find that Mr. Lumley is about to produce the *Italiana in Algeri*, were it for no other reason than that the music of the tenor is so well suited to the style and means of Signor Calzolari.

On Thursday night we were delighted with Signor Calzolari's Chevreuse. His singing was admirable, and his acting pointed and vigorous.

The chorus were as steady as on the first night, and we were still more convinced of their improvement.

As yet we have hardly an opportunity of estimating the band at its full merit. The fiddles are better, to our thinking, and the basses much strengthened. Piatti is a serious loss to the violoncellos, and his place cannot be supplied. Balfe, however, has procured some new hands of sterling force. Herr Lutgen is one of the first violoncellos of the day; and we are pleased to recognise among the first violins Herr Jansa, who is a player of high reputation and standing in Germany. Other names appear to us, too, which speak well for Balfe's zeal and judgment.

As we have just said, however, we cannot judge to the full of the merits of Balfe's force. *Maria di Rohan* is not sufficiently elaborate, or large, or grand, to call into play the highest powers of a cohort like that congregated together in the orchestra of Her Majesty's Theatre. We must wait for the performance of *Gustave*, *Masaniello*, *Il Prodigio*, the *Barbiere*, *Semiramide*, *Figaro*, *Don Giovanni*, or *Fidelio*, before we are enabled to pronounce on the merits of the band. *Norma*, or *Lucrezia Borgia*, might, perhaps, afford us a clue in the absence of the others.

On Tuesday next, the *Italiana in Algeri* will be revived for the dashing and energetic Mademoiselle Angri, who makes her first appearance on the stage of Her Majesty's Theatre. Mademoiselle Angri's debut at the Grand National Concerts of 1849-50, cannot have escaped the recollection of our readers, nor the sensation she created, among other sensations, in Macfarren's *Sleeper Awakened*, by her admirable singing. The fair artist has been lately performing in the *Italiana in Algeri*, at Mr. Lumley's Italian Opera at Paris, with undeniable success.

Another decided feature in the revival of Rossini's charming comic opera, will be the reappearance of Signor Belletti,

after an absence of two years. Signor Belletti accompanied Jenny Lind to America, and made the principal singer of her company in her grand *tournee*. Signor Belletti obtained a great success wherever he went, and was reputed the most famous barytone ever heard in Yankeeland. Signor Belletti returned to Europe and joined Mr. Lumley's corps at the *Italiens*, where he has been, during the latter end of the season, performing the round of his most popular parts.

Signor Belletti will prove a very great acquisition to Her Majesty's Theatre. He is a first-rate musician, and a singer entitled to the highest praise.

Signor Ferranti, who made a favourable debut last season in Alary's opera of the *Tre Nozze*, will make his *reentree* on Tuesday night.

It is with far more satisfaction and pleasure we have to announce the re-entrance of Sophie Cruvelli in *Norma*—her grandest performance—on Saturday. Sophie returns from the *Italiens*, crowned with all the laurels of Paris. Never, in our recollection, did artist excite so universal and profound a sensation in the French capital. Every critic laid his pen at her feet, and converted his *feuilleton* into a lyric eulogy. Everywhere was heard the name of La Cruvelli; everywhere was discussed her genius and her talents—or rather, was made the theme of conversation, than discussed, seeing there was no one to controvert the expressed opinion; everywhere were comparisons instituted between Sophie and the greatest artists, living and dead, by which Sophie did not lose one iota of the splendour of her name. She was indeed the last idol of the Parisians, and might have made herself President, or even Emperor, had she desired to try conclusions, with Louis Napoleon. "Vive La Cruvelli," in our humble estimation, would have sounded more harmonious and poetical than "Vive Louis Napoleon." The former is a decided hemistich, the latter barren prose.

No doubt the tremendous reception Sophie Cruvelli obtained from the French, with her numerous triumphs, ovations, &c., will have a pervading influence on the minds of the subscribers to Her Majesty's Theatre, and the public in general.

We expect nothing less than an immense reception for Sophie Cruvelli on Saturday night, when she makes her *reentree* in *Norma*. How she now sings and acts in the druidess, must be left until the week after next.

The arrival of Mademoiselle Johanna Wagner, the great Teutonic dramatic singer, is expected next week, when she will debut in *Romeo et Guilietta*.

ROYAL ITALIAN OPERA.

The Queen and Prince Albert attended the second performance of *Guillaume Tell*, on Saturday.

The opera was given magnificently from first to last, and certainly was never so perfectly executed in this country. The chorus and band were as an instrument endowed with tongue miraculous, under the hands of a skilful performer. Nothing could exceed the precision and force with which the choruses were rendered.

The overture was encored in a hurricane of applause, and Mr. Costa only repeated it from the allegro.

Donizetti's *Les Martyrs*, originally produced at the *Academie Royal*, will be given, for the first time in this country, on Tuesday. The cast includes Tamberlik, Ronconi, Formes, and Madame Jullienne. The last named lady comes with a high reputation, as a dramatic soprano, from Brussels. The

opera will be brought out with that splendour, completeness, and perfection of *ensemble* which now characterize every subsequent production of the Royal Italian Opera.

Mademoiselle Johanna Wagner, the great Teutonic dramatic singer, is announced as being engaged exclusively for the Royal Italian Opera.

Miscellaneous.

LONDON WEDNESDAY CONCERTS.—As we were unable to reach the Hall on March 31st until the end of the first act, we must be brief in our notice of this, the third of Mr. Stammers's concerts. Auber's overture to *Zanetta*, which commenced the second part, if not one of his brightest inspirations, possesses enough of his sparkling grace to be occasionally interesting to a mixed audience. Mr. Braham was encoored with the customary enthusiasm in "The Old English Gentleman;" and the veteran afterwards sang a duet with Mr. George Tedder, "Gallop on gaily," a composition of his own. A solo on the contra basso, by Signor Bottesini, was loudly re-demanded. Among the vocal achievements were two songs by Miss Rose Braham—(a veritable Rose by nature as well as name)—the Irish song, "Dermot Astore," very nicely delivered by Miss Williams, and Mr. Linley's pretty song, "Come out to me," sung by Miss Messent with the dramatic truth and *naïveté* peculiar to her. The Hall was brimfull, and although the programme consisted of five-and-thirty pieces (many of them encoored) the attention of the audience never flagged; few people left the Hall until the end of the concert.

MR. GEORGE TEDDER'S benefit took place at Sadler's Wells on Thursday evening, April 1. After three acts of *Henry the Eighth*, the *Beggar's Opera* was given, with Mr. Tedder as Mac-heath. Under the circumstances we decline criticising the performance generally. Suffice it that Mr. Tedder was courteously received by an audience that filled the theatre from the floor to the roof. The amusements concluded with a concert. Among the executants were the two native stars—Miss Poole and Miss Messent, who, if they be not among the greatest luminaries of the musical hemisphere, yet shine with a bright and unborrowed light. Cimarosa's dramatic Trio, "My Lady the Countess," was given by the Misses Messent, Lizzy Stuart, and Lascelles. Miss Poole was encoored in Guglielmo's beautiful and impassioned song, "Not love thee!" After Miss Medora Collins had played a solo on the concertina, and Miss Messent had sung the Irish melody, "They won't let me out," which she is making so popular, we slipped our cable, leaving a variety of good things behind us. But a tragedy and opera, followed by a concert of seventeen pieces (exclusive of encores), is too hard a strain on the critical or any other faculties. *N'importe!* with the golden harvest of tin which Mr. Tedder must have reaped, he may defy the whole corporation of critics.

CITY OF LONDON INSTITUTION.—(From a Correspondent).—The Subscription Concerts given at this Institution continue to attract large assemblies of the City community, and since the commencement of the present series the patrons and subscribers have greatly increased, enabling the directors to add to the popularity of them and bring them more prominently to notice, by engaging vocal and instrumental artistes of acknowledged talent, to strengthen the programmes, and make them worthy of the patronage bestowed. The "bill of fare" of Friday evening last, included the names of Miss Poole, Miss Ransford, and Miss Clari Fraser, Mr. Galer, and Herr Jonghman. Pianoforte Miss Wulff. To comment upon Miss Poole's style of singing would be superfluous, having so frequently in unmeasured terms expressed our opinion of her talent; she sang delightfully and was vociferously applauded. Miss Ransford introduced a ballad "Wake sweetest melody," and sang it with much feeling, gaining an encore for this excellent composition. Miss Clari Fraser sang Blockley's song of "Summer" very sweetly, and "Courtin' the very charming" with much point, and gained an encore for the winning style with which she executed it. This young lady has greatly improved since she first sang at these concerts, her voice has gained power and flexibility, and her execution is of the very best description. Herr Jonghman was

enthusiastically applauded in several buffo songs, and is rapidly gaining ground in the profession. His voice is good and style quaintly humorous.

DRAWING-ROOM MUSIC.—On Monday evening week Mrs. G. A. Cooper gave her Lecture on Drawing-room Music, at the Whittington Club for the first time, with great success. The illustrations were well selected, and preceded by some good and appropriate remarks upon the character of Music most adapted for the drawing-room, which young ladies in private life who aspire to vocal displays, will do well to profit by. Mrs. Cooper's happiest efforts were Molique's charming song of "If o'er the boundless sky," and Dr. Arne's "Where the bee sucks;" the latter of which received a unanimous encore.

MRS. WALTER LACT.—This popular and accomplished actress is to appear at the Olympic, on Monday night, in a new play by Mr. Reid. A farce especially written for her, will be produced immediately.

MADemoiselle MONTI.—It is with sincere regret that we have to announce the death of this incomparable *mime*, which took place a short time since at Milan. Mademoiselle Monti expired from the effects of a sudden fit of apoplexy.

MDLLE. SPEYER'S SOIREE MUSICALE.—The first of two *soirees musicales* given by Mdlle. Speyer, was held at the Beethoven Rooms on Thursday week. The fame of the fair pianist is likely to be considerably enhanced by her performance on the evening in question. In addition to Mdlle. Speyer, the instrumentalists were two young Germans, named Mollenhauer (brothers),—recently from Manchester, where they created a very great sensation—who made their *début* in London at this *soiree*; and as vocalists, Miss Dolby and Mr. Swift. Mdlle. Speyer played five pieces of music, viz., Beethoven's sonata in C, Op. 23; an impromptu in A flat, by Chopin; "La Fontaine Etude" by Mayer, the minuetto and rondo from Beethoven's sonata in E flat, Op. 31; and a fantasia, by Schulhoff, on Bohemian airs. The latter was rapturously received, and was played thoroughly *con amore*. The brothers Mollenhauer made a most favourable *début* in a duet for the violin, of their own composition. They played it with an amount of fire, precision, and *ensemble* which nothing but years of incessant practice could have enabled them to achieve. We prophesy for them a career of great success as duo violinists; and they may probably render their peculiar class of performance as popular as the Misses Williams rendered vocal duets. The composition itself was full of the most difficult harmonies, and the bowing extremely complicated. Miss Dolby was in splendid voice, and never sang better. Mr. Swift also is improving, and will doubtless become one of our best concert-singers. Mr. Aguilar was the conductor. The second takes place on Thursday, 22nd April.

LABLACHE.—The great basso has accepted of an engagement for St. Petersburg next season, at the Imperial Theatre.

ARRIVALS OF ARTISTS.—Madame Pleyel will arrive in London on the 17th inst., to perform at the first *matinée* of the Musical Union, with Sivori, Piatti, &c. Laub, the clever Bohemian violinist, is arrived from Prague. Ernst will shortly be here, and Vieuxtemps is engaged for the month of June at the Musical Union. Several efficient violinists are added to the band of the New Philharmonic Concert. Jarret has shown judgment in thus completing the superb band, now under the direction of Berlioz.

MADemoiselle JOHANNA WAGNER.—This great German dramatic singer is announced as being exclusively engaged for the Royal Italian Opera during the ensuing season.

HERR LAUB, the well-known young German violinist, who was heard last season with so much pleasure at Ella's Musical Union, has arrived in town.

RECENT ARRIVALS.—Jullien; Staudigl, the eminent German basso, his first visit these four years; the Messrs. Mullenhauer, the violinists, who have created so great a sensation in Manchester; Formes; Madame Jullienne, the celebrated French soprano from Brussels, who will *début* in the *Martyrs*, at the Royal Italian Opera; Bartolini, the baritone from the Italian Opera at Brussels; Coletti; M. Brandus, the great Parisian music publisher; M. Escudier, Editor of the *France Musicale*; and last, not least, Jetty Treffz.

NOT ARRIVED BUT ANXIOUSLY EXPECTED.—Vivier.

T. BOOSEY & Co., 29, HOLLES-STREET.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PRODUCTION OF I MARTYRI.

THE DIRECTORS have the honour to announce that on **TUESDAY, APRIL 13, 1852**, will be produced, for the first time in this country, Donizetti's Grand Opera, entitled,

I MARTYRI,

as performed at the Académie Royale at Paris; with new Scenery, Costumes, and Appointments.

Applications for Boxes, Stalls, and Pit Tickets to be made at the Box Office of the Theatre, and at the principal Music-sellers and Librarians.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, MR. COSTA.—**FRIDAY, 16th APRIL**, will be repeated, Haydn's CREATION. Vocalists—Madame Clara Novello, Mr. Sims Reeves, and Herr Fornes. The Orchestra, the most extensive in Exeter Hall, will consist of (including 16 Double Basses) nearly 700 performers. Tickets, 3s.; reserved, 5s.; central area, numbered seats, 10s. 6d. each; at the Society's office, 6, in Exeter Hall.

MUSICAL UNION.

THE EIGHT MATINEES of the Eighth Season will take place, at half-past Three o'clock, on **TUESDAYS, April 20; May 4, 18th; June 1, 15, 22, 29; July 13**. Strangers wishing to subscribe are required to be nominated by a Member, or be personally introduced to the Director.

HERR JANSA,

PROFESSOR of the Violin to his Imperial Majesty the Emperor of Austria, and Professor of the Violin and Composition at the Conservatoire and Chapelle Royale at Vienna, begs to announce that his **SECOND SOIREE of CLASSICAL CHAMBER MUSIC** will take place on **MONDAY EVENING, APRIL 26**, at the **BEEHIVEN ROOMS, 27, Queen Anne-street, Cavendish-square**. Tickets of admission, 10s. each; Family Tickets to admit three, One Guinea; to be obtained at the principal Music-sellers, and of M. Jansa, No. 10, Mornington-crescent.

MR. NEATE'S

FIFTH QUARTETT and PIANOFORTE SOIREE will take place at the **NEW BEEHIVEN ROOMS, 27, Queen Anne-street, on the 14th inst., at Eight o'clock. The Quartett will be executed by M.M. Sainon, Cooper, Hill and Piatti. Mr. Neate will play with Mr. Cooper Beethoven's celebrated Sonata, dedicated to Kreutzer, and a Duet of his own composition, in which Mr. Potter has kindly consented to take part. Programmes and tickets may be had of Mr. Neate, 2, Chapel-street, Portland-place, and at the principal music shops. A triple Ticket, £1 1s.; Single Ticket, 10s. 6d.**

MR. AGUILAR

RESPECTFULLY announces that his **ANNUAL CONCERT** will take place at the **HANOVER SQUARE ROOMS** on **WEDNESDAY EVENING, MAY 5**, when he will be assisted by the most eminent vocal and instrumental talent, with a numerous and efficient orchestra. Two of Mr. Aguilar's latest compositions, a grand "Allegro Maestoso," for piano with orchestra, and an overture entitled *Alpheus*, will be produced. Further particulars will be duly announced.

M. EMILE PRUDENT

BEGS to announce that he will give a **GRAND CONCERT** with **FULL ORCHESTRA**, at the **HANOVER SQUARE ROOMS**, at which he will perform several of his recent compositions for the piano-forte, and for the Pianoforte with Orchestral Accompaniments. Particulars will be shortly announced at length.

MRS. ALEXANDER NEWTON

WILL Sing at Sheffield, April 12th; Knaresbro', 13th; Prescot, 14th; Preston, 15th; Lancaster, 16th; Liverpool, 17th; Hanley, Staffordshire, 19th; and resume her Teaching on 21st at her residence, 5, Percy-street, Bedford-square.

MR. JOHN THOMAS

(PROFESSOR of the Harp at the Royal Academy of Music, and Solo Harpist at Her Majesty's Theatre) begs to announce to his Pupils that, having returned to London after his continental tour, he will at once resume giving Lessons: All communications to be forwarded to his new residence, No. 85, Great Portland-street, Oxford-street.

HER MAJESTY'S THEATRE.

TUESDAY NEXT, APRIL 13, 1852.

MDLLE. D'ANGRI.—First Appearance of Sig. BELLETTI since his return from America. It is respectfully announced that this Theatre will re-open on Tuesday next, April 13th, when will be revived Rossini's opera,

L'ITALIANA IN ALGERI.

Mustapha, Sig. Belletti; Taddeo, Sig. Ferranti; Haly, Sig. Mercuriali; and Lindoro, Sig. Calzolari; Elvira, Mdle. Feller; and Isabella, Mdle. d'Angri. Between the acts, the admired divertissement, L'AUTOIRE. To conclude with the highly successful new Spanish divertissement,

UN BAILE DE CANDIL.

By Mdle. Guy Stephan, Mesdles. Rosa, Esper, Allegrini, and Lamoureux; MM. Di Mattia and Mathieu. Mdle. SOFIE CRUVILLI.

On Saturday, April 17th, Mdle. Sofie Cruvilli will appear as Norma.

Mdle. JOHANNA WAGNER.

In the ensuing week, will make her first appearance as Romeo, in Bellini's "I Capuletti ed i Montecchi."

A New Grand Opera, by Meyerbeer, is in preparation.

Mdle. CAROLINA ROSATI.

A New Ballet is in preparation for the rentrée of Mdle. Rosati. Applications for Boxes, Stalls, and Tickets, to be made at the Opera Box-office, Colonnade, Haymarket.

SACRED HARMONIC SOCIETY.

THE Committee have the pleasure to inform the Members, Assistants, and Subscribers, that the Copyright, and exclusive right of performance of Spohr's Oratorio, CALVARY, having become vested in the Society, they trust to be able to realize the hope expressed in their Circular issued in October last, of performing that work (generally considered the master-piece of the composer) in the course of the present season.

The Committee being anxious of affording every possible facility for the study of the work, have determined to furnish every Member, Assistant, or Subscriber, desirous of possessing the same, with copies of the vocal score of the oratorio, as translated by Professor Taylor, bound in cloth, folio size (originally published at 30s.), at the sum of 6s. 6d.

The Oratorio will be ready for delivery at the Society's office, on Monday, 3rd May.

6, Exeter Hall, March, 1852.

MRS. JOHN MACFARREN

HAS the honour to announce **TWO MATINEES** of **PIANOFORTE and VOCAL MUSIC**, which will take place at the **NEW BEEHIVEN ROOMS, 27, Queen Anne-street, on **SATURDAYS, MAY 1st and 29th, 1852**, under the Patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Camden, the Right Hon. the Countess of Bradford, and Lady Helen Stewart. To commence at Half-past Two o'clock. Mrs. John Macfarren will be assisted by M. Sainon, Signor Piatti, Mr. J. Baisir Chatterton (Harpist to Her Majesty), Miss Kate Loder, Mr. W. H. Holmes, and Mr. W. Sterndale Bennett; Madame F. Lablache, Miss Birch, Miss Poole, and Miss Dolby, Miss Williams, Herr Reichart, Signor F. Lablache, Mr. Swift, and Mr. Frank Bodda, with other distinguished artists, whose names will be duly announced.**

Ticket, 7s. each; Subscription for two to both Matinees, £1 1s.; Reserved Seats, 10s. 6d.; Subscription for two to both Matinees, £1 11s. 6d.; to be obtained at Eber's Library, 27, Old Bond-street; at the principal Music-sellers; and of Mrs. John Macfarren, 16, Stanhope-street, Hampstead-road.

VIOLIN IMPROVEMENT.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

THE principle involved in W. B. Tilton and Co.'s improvement is so scientifically correct, and its advantages so apparent that even the most sceptical cannot fail to be convinced of its utility and importance; it causes the instrument to vibrate freely throughout, and insures brilliancy of tone with great power.

The repeated success attending the numerous applications of this improvement to Violins, Tenors, Violoncellos, and Double Basses has exceeded the most sanguine expectations of the patentee, and he has no hesitation in saying that the instrument is imperfect without it.

The Patentee has granted license to the following eminent musical instrument-makers in London—Messrs. Coraby, Forster, Hart, Purdy & Fendt, Turner, and E. Withers & Co.

Every instrument will contain a Ticket or Label numbered, and have the signature of the Patentee thereon, without which it will be fraudulent and liable to prosecution.

PIANOFORTE STUDENT'S CATECHISM

OF THE **RUDIMENTS** of MUSIC, by **JOHN GOSS**, Organist of St. Paul's Cathedral, is now published, new edition, price 1s., at Cramer, Beale, and Co.'s, 201, Regent-street, and 67, Conduit-street.

Printed and Published for the Proprietor by **MICHAEL SAMUEL MYERS**, of No. 3, Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of MYERS & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Farkes, Dean Street, Soho; Allen, Warwick Lane; Vickers, Holywell Street, and at all Booksellers.—Saturday, April 10, 1852.